



Stravinskii, Igor'
Fedorovich
[Histoire du soldat.
Piano-vocal score. English,
French & German]
The soldier's tale

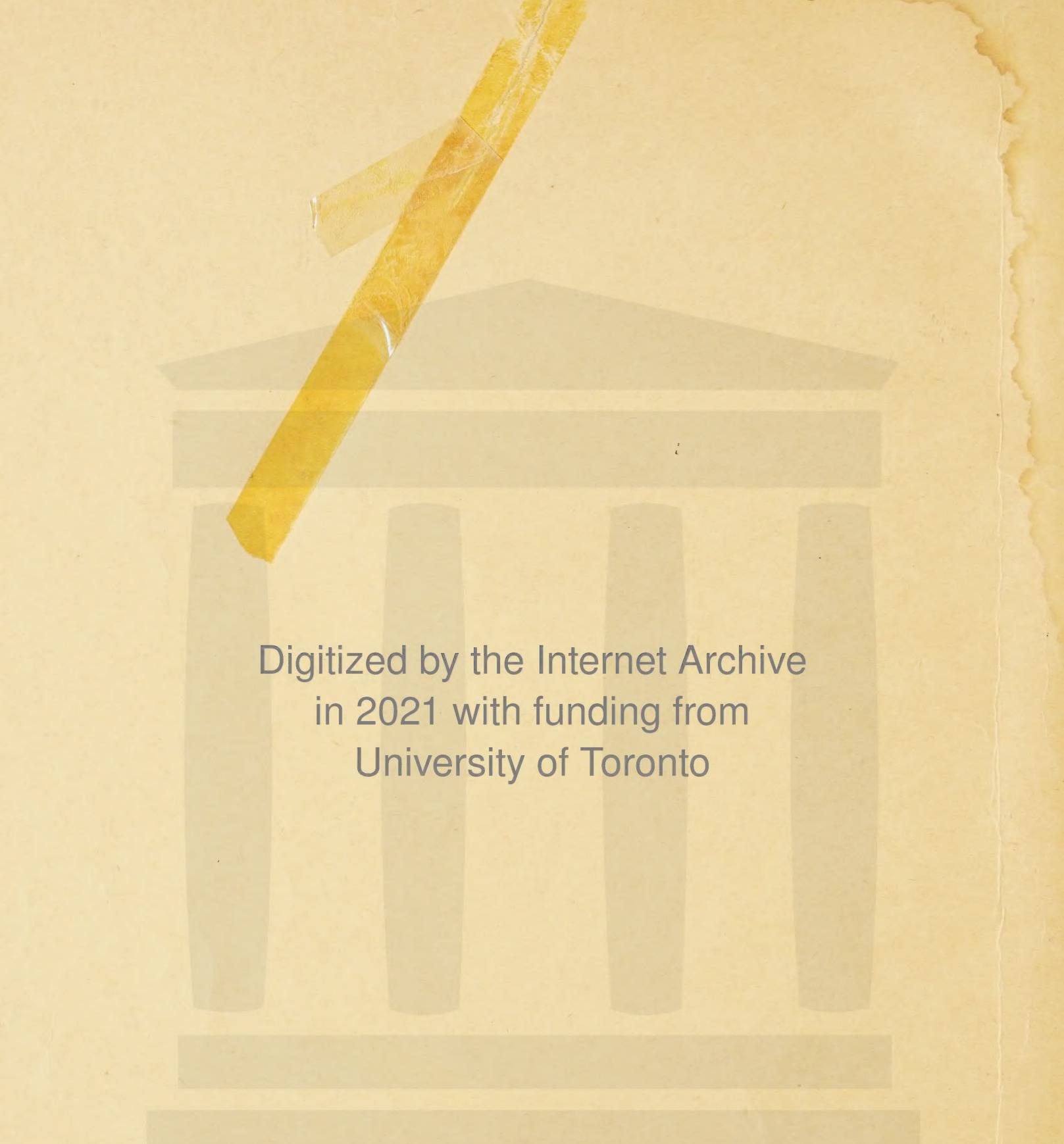
M
1523
S92H42



Histoire du Soldat

IGOR STRAVINSKY

J. & W. Chester Ltd., London



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IGOR STRAVINSKY

THE SOLDIER'S TALE

TO BE READ, PLAYED,
AND DANCED.

IN TWO PARTS.

ENGLISH VERSION BY
MICHAEL FLANDERS AND
KITTY BLACK

A small stage, mounted on a platform. A stool (or barrel) at either side. On one of the stools the Narrator sits in front of a small table on which is a jug of white wine. The orchestra is placed on the opposite side of the stage.

THE ORCHESTRA

1 violin, 1 double-bass, 1 clarinet, 1 bassoon, 1 cornet à piston, 1 trombone, 1 timpanist (bass-drum, side-drum, kettle-drum, cymbals, triangles).

Characters :

THE NARRATOR
THE DEVIL

THE SOLDIER.
THE PRINCESS.

HISTOIRE DU SOLDAT

LUE, JOUÉE ET
DANSÉE.

EN DEUX PARTIES.

TEXTE DE

C. F. RAMUZ.

Une petite scène mobile montée sur tréteaux. De chaque côté, un tambour. Sur un des tambours est assis le lecteur devant une petite table avec une chopine de vin blanc ; l'orchestre s'installe sur l'autre.

COMPOSITION DE L'ORCHESTRE :

1 violon, 1 contrebasse, 1 clarinette, 1 basson, 1 cornet à piston, 1 trombone, 1 musicien de batterie (grosse caisse, caisse claire, tambours, cymbales, triangles).

Personnages :

LE LECTEUR. LE SOLDAT.
LE DIABLE. LA PRINCESSE.

DIE GESCHICHTE VOM SOLDATEN

GELESEN, GESPIELT UND
GETANZT.

IN ZWEI TEILEN.

FREIE NACHDICHTUNG VON
HANS REINHART.

Eine kleine bewegliche Jahrmarktsbühne auf erhöhtem Gerüst. Auf jeder Seite ein trommelförmiges Podium. Auf dem einen sitzt der Vorleser an einem kleinen Tische, vor sich einen Schoppen Weisswein und ein Glas. Das Orchester installiert sich auf dem andern Podium. Rechts und links vom Zuschauer.

BESETZUNG DES ORCHESTERS :

Eine Geige, Eine Kontrabass, Eine Klarinette, Ein Fagott, Ein Cornet à piston, Eine Posaune, Schlagzeug : grosse und kleine Trommel, Rürtrommel, Becken, Triangel.

Personen :

DER VORLESER. DER SOLDAT.
DER TEUFEL. DIE PRINZESSIN.

J. & W. CHESTER, Ltd.,
LONDON



M
1523
S92H42

à Werner Reinhart

HISTOIRE DU SOLDAT

THE TALE OF THE SOLDIER GESCHICHTE VOM SOLDATEN

PART I 1^{ère} PARTIE I. TEIL

INTRODUCTION

Marche du soldat

The Soldier's March

Marsch des Soldaten

Musique de

IGOR STRAVINSKY

1918

M. M. ♩ = 112



(1)

Lecture (rythmée)
Reading (rhythmic)
Vorlesung (rhythmisch)

En - tre Denges et De-ne - zy,
Down a hot and dus-ty road
Zwi-schen Chur und Wal-len-stadt

Un sol - dat qui rentre chez
Tramps a sol-dier with his
heim-wärts wan-dert ein Sol -



lui.
load
-dat.

(2)



Printed in England

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J. & W. C. 9712

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Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. Measure 1 starts with a piano dynamic *p*. Measure 2 begins with a piano dynamic *sf*. Measure 3 starts with a piano dynamic *f*.

*Quinze jours
Ten Ur days'
laub*

(4)

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. Measure 4 ends with a piano dynamic *trpt*. Measure 5 begins with a piano dynamic *(m.d.)*. Measure 6 ends with a piano dynamic *(m.d.)*.

*de con-gé qu'il a,
leave he has to spend,
hat er vier-zehn Tag,*

*marche de-puis long temps dé-jà.
Will his jourNEY ne-ver end?
wan-dert, was er wan-dern mag.*

(5)

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. Measures 7, 8, and 9 show the piano accompaniment.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. Measures 10, 11, and 12 show the piano accompaniment.

vi=

(6)

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. Measure 6 starts with a dotted half note followed by eighth-note pairs. Measure 7 begins with a half note. Measure 8 starts with a dotted half note followed by eighth-note pairs.

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. Measure 8 starts with a dotted half note followed by eighth-note pairs. Measure 9 begins with a half note. The instruction "poco sf" is written below the bass staff.

(7)

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. Measure 9 starts with a dotted half note followed by eighth-note pairs. Measure 10 begins with a half note. The instruction "poco sf" is written below the bass staff.

(8)

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. Measure 10 starts with a dotted half note followed by eighth-note pairs. Measure 11 begins with a half note.

(9)

A mar - ché, a beau-coup mar - ché,
March-ing home, *march-ing on his way.*
 Ur-laub hat er gan - ze vier - zehn Tag.

sub. meno f

(10)

(11) *più f*

-de

13

14

sim-pa-tien-te d'ar-ri-ver
 March-ing, march-ing all the day
 Wan-dert ü-ber Stockund Stein.
 * se ré-jou-it d'être ar-ri-vé
 Ov-er hill and dale he goes,
 Wan-dert ü-ber Stockund Stein.

parc(e)qu'il a beau-coup mar-ché...
 Soon he will be home to stay.
 Sehnt sich längst daheim zu sein.
 parc(e)qu'il a beau-coup mar-che...
 Where's he head-ing? No one knows...
 Freut sich längst daheim zu sein.

Schluss bei der Wiederholung

Le rideau se lève. La musique (Batterie) continue. Le décor représente les bords d'un ruisseau. Le soldat entre en scène.
The curtain rises. The music (Batterie) continues. The scene shows the banks of a stream. Enter the Soldier.

Le soldat s'arrête. Fin de la musique.
The Soldier comes to a standstill. End of the Music.

Der Vorhang öffnet sich. Andauernde Musik. Die Szenerie gibt das Ufer eines Baches wieder. Der Soldat tritt auf.
Batterie

Der Soldat steht still. Schluss der Musik.

Schlagzeug

* Pour la reprise de la Marche pendant la lecture qui précède la 2^e scène.
For the repetition of the March during the reading which precedes Scene 2
Bei der Wiederholung des Marsches vor der 2. Szene.

MUSIQUE DE LA 1^{ère} SCÈNE

“Petits airs au bord du ruisseau”

MUSIC TO SCENE 1

“Little tunes beside the brook”

MUSIK DER 1 SZENE

“Kleine Stücke am Bachufer”

La musique commence après les mots: ...il faut tout le temps l'accorder.

The music begins at the Soldier's words: “You have to keep screwing it up to pitch”...

Die Musik beginnt nach den Worten des Soldaten: „Die Geige ist total verstimmt!“

(M.M. ♩ = 100)

sempre staccato e p

①

②

③

7

(4)

Le rideau tombe

Curtain falls

Vorhang fällt

(5)

staccato

Le rideau se lève

Curtain goes up

Vorhang auf!

(6)

Le diable paraît.

The Devil appears

Der Teufel erscheint

(7)

8

(8)

(9)

8

(10) *mf un poco pesante*

p sub.

8

(11)

f

f

Musical score for piano, two staves. Key signature: F major (one sharp). Measure 11: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 12: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamic: *p sub.*

Musical score for piano, two staves. Key signature: F major (one sharp). Measure 12: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 13: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 14: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 15: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 16: Left hand eighth-note chords, right hand sixteenth-note patterns.

Musical score for piano, two staves. Key signature: F major (one sharp). Measure 13: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 14: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 15: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 16: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 17: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 18: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 19: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 20: Left hand eighth-note chords, right hand sixteenth-note patterns.

Musical score for piano, two staves. Key signature: F major (one sharp). Measure 14: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 15: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 16: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 17: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 18: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 19: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 20: Left hand eighth-note chords, right hand sixteenth-note patterns.

Musical score for piano, two staves. Key signature: F major (one sharp). Measure 21: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 22: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 23: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 24: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 25: Left hand eighth-note chords, right hand sixteenth-note patterns.

10

(15)

m.d.

16

(17) Le diable s'approche du soldat.
The Devil comes out of his hide.
Der Teufel steht auf und nä-

-dat par derrière.

-ing place and approaches the Soldier from behind.

-hert sich dem geigenden Soldaten von hinten.

Le diable pose la main sur l'épaule du soldat.

Here the Devil steps up to the Soldier who springs up in alarm.

Mit Beginn des letzten Taktes legt der Teufel dem Soldaten die Hand auf die Schulter; dieser erhebt sich erschrocken.

3
4

6

MUSIQUE DE LA 2^{ème} SCÈNE
 MUSIC TO SCENE 2 MUSIK DER 2. SZENE

La musique commence immédiatement après la phrase de la lecture: "Et à présent qu'est-ce que je vais faire?" (répétée pour la 3^{ème} fois)
 The music begins immediately after the sentence in the reading: "And now what am I going to do? What am I going to do now?"
 Die Musik beginnt nach der 3. Wiederholung der Worte: "Was soll ich jetzt tun?"

Lento M.M. ♩ = 48 (♩=♩ sempre)

poco *sf* *p* subito

①

poco sf

Le rideau se lève.
 The Curtain rises.
 Vorhang auf!

②

③

④

poco *sf* *mf*

Le rideau se baisse.
The Curtain falls.
Der Vorhang fällt.

(5) dolce

pp

m.d.

m.g. (jusqu' à la fin)

Fin de la musique. Le rideau se lève. On entend la voix du Soldat derrière la scène.
End of the Music. The Curtain rises. The Soldier's voice is heard behind the scene.
Schluss der Musik. Vorhang auf! Stimme des Soldaten hinter der Szene.

(6) Musique de la fin de la 2^{ème} scène.
Music for the close of Scene 2.
Schlussmusik der 2. Szene.

p

Le rideau se baisse
Curtain falls
Vorhang fällt

MUSIQUE DE LA 3^{ème} SCÈNE
 CLOSING MUSIC TO SCENE 3. SCHLUSSMUSIK DER 3. SZENE

La musique commence après que le soldat a jeté le violon dans la coulisse
The music begins after the Soldier has flung the fiddle into the wings
 Sie beginnt, nachdem der Soldat die Geige in die Kulisse geworfen hat

M. M. $\text{♩} = 100.$

Le soldat déchire le livre
The Soldier tears up the magic book
 Der Soldat zerreißt das Zauberbuch

Le rideau tombe
Curtain falls
 Der Vorhang fällt

Fin de la 1ère partie.
End of Part I.
 Ende des ersten Teils.

2ème PARTIE

PART I

II TEIL

INTRODUCTION

M. M. ♩ 112.

①

p subito

(2)

Lecture rythmée
Rhythmic reading
Vorlesung (rhythmisch)

En - tre Denges et De - ne - zy, et il s'en va droit devant lui
Down a hot and dust-y road, Tramps a man with-out his load.
Zwi-schen Chur und Wal-len - stadt wan-dert wei - ter der Sol - dat.

(3)

(4)

Où est-ce qu'il va comme ça.. ?
Some-one trudg-ing on and on,
Wandert, wandert, steht nicht still.

marche depuis long-temps dé - jà,
Man - y, man - y miles he's gone.
Kei - ner weiss, wo - hin er will.

le ruis-
Over hill
Über Bach

Music staff 1 (Treble clef): *Où est-ce qu'il va comme ça.. ?*
 Music staff 2 (Bass clef): *Marche depuis long-temps déjà,*
 Music staff 3 (Treble clef): *Le ruis-*
 Dynamics: *f*, *p*

veau,
 and
 und

en - suite le pont,
 date he goes.
 Brück-en - bo - gen

sf p subito

quasi pizz
 très court

où est - ce qu'il va? le sait - on?
Where's he head-ing? No one knows...
Ist er wandernd hin - ge - zo - gen.

p *mf*

poco piu f

Music staff 1 (Treble clef): *Le sait - on?*
 Music staff 2 (Bass clef): *Where's he head-ing? No one knows...*
 Music staff 3 (Treble clef): *Ist er wandernd hin - ge - zo - gen.*

Dynamics: *sf*, *p*, *mf*, *poco piu f*

La lecture continue. "Il ne sait pas lui même etc." jusqu'à "et les choses dedans."

The reading continues from, "He doesn't know himself, he only knows he must get out," etc. until, "Except of course he has no pack to bear."

Vorlesung: "Ein kurzes Glück.... der ist leer!"

La musique de la Marche reprend
Repetition of the March
Wiederholung des Marsches

(5)



Lecture (rythmée)
Reading (rhythmic)
Vorlesung (rhythmisch)

Sur la rou - te de
Is he ta - king the
Auf dem Weg nach

De - ne - zy,
home-ward road,
Wal-len-stadt,

(6)

à cause que c'est le pays, et puis
The road *he* *took* *be - fore?* *et puis*
ob er *dort* *wohl* *Hei - mat* *hat?*

più f

que non!
Home? *no!*

ce n'est plus lui.
It's *not* *his* *any more.*
Ach, dies Glück bleibt ihm *verwehrt.*

(7)

Et le dos tour - né au
Now he goes the o - ther
 Geht, den Rük - ken ab - ge -

pays.
way,
 kehrt,
 A é - té
Can - not stay,
 wei - ter,
 a mar - ché
on his way,
 wei - ter

a mar - ché
on his way,
 sei - nen Weg
 ü - ber
 a beau - coup
March-es on
 Stock und Stein
 mar - ché.
all day...
 und Steg.

Marche royale
The Royal March
Der Königsmarsch

19

La marche éclate immédiatement après les mots "je vais chez le roi."
The March is heard immediately after the words: "To see the King."
Er tönt unmittelbar nach den Worten: „Könnt Ihr denn noch fragen?“

M.M. ♩ = 112

The musical score consists of five staves of piano music. The first staff starts with a treble clef, a key signature of one flat, and a time signature of $\frac{5}{8}$. It features a series of eighth-note chords followed by a section in $\frac{2}{4}$ time with sixteenth-note patterns. The second staff begins with a bass clef, a key signature of one flat, and a time signature of $\frac{5}{8}$, containing eighth-note chords. The third staff continues with a treble clef, one flat, and $\frac{5}{8}$ time, showing sixteenth-note patterns. The fourth staff starts with a bass clef, one flat, and $\frac{5}{8}$ time, with eighth-note chords. The fifth staff begins with a treble clef, one flat, and $\frac{2}{4}$ time, featuring sixteenth-note patterns.

Notable markings include:

- (simile)* above the second staff.
- sub.meno f* (soft dynamic) above the third staff.
- Numbered circled measures: ① above the third staff, ② above the fourth staff, and ③ above the fifth staff.
- A tempo marking $\text{♩} = 112$ at the top left.
- A page number 19 in the top right corner.

20

f sub. **4** *sf.*
sub.meno f

5

6

7 *p subito*

6 *sf* **pp** *sf p*

(8)

sf

crescendo

Gr. C.

sf

p subito

(9)

m.d.

p

ff

crescendo

staccatissimo sempre

(10)

ff

22

11

p

sempre stacc. e p

12

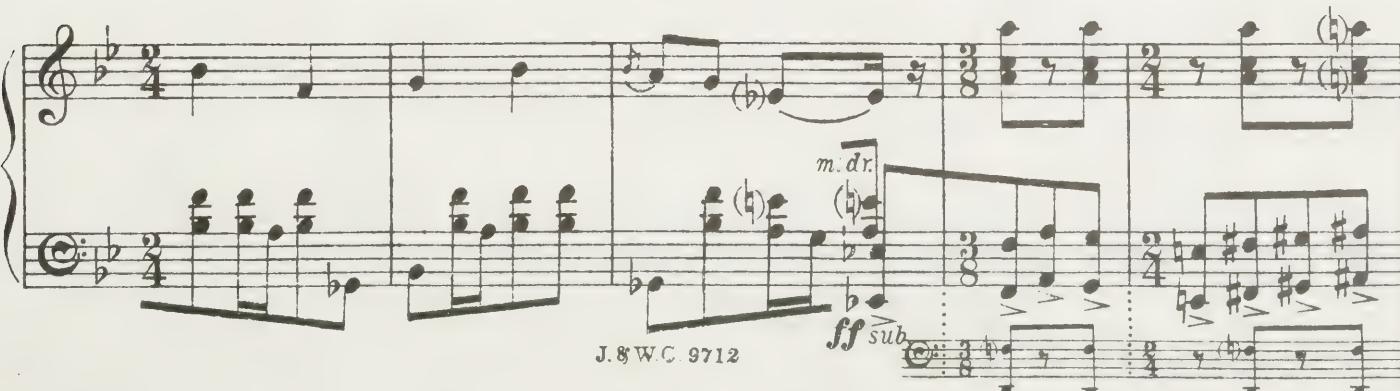
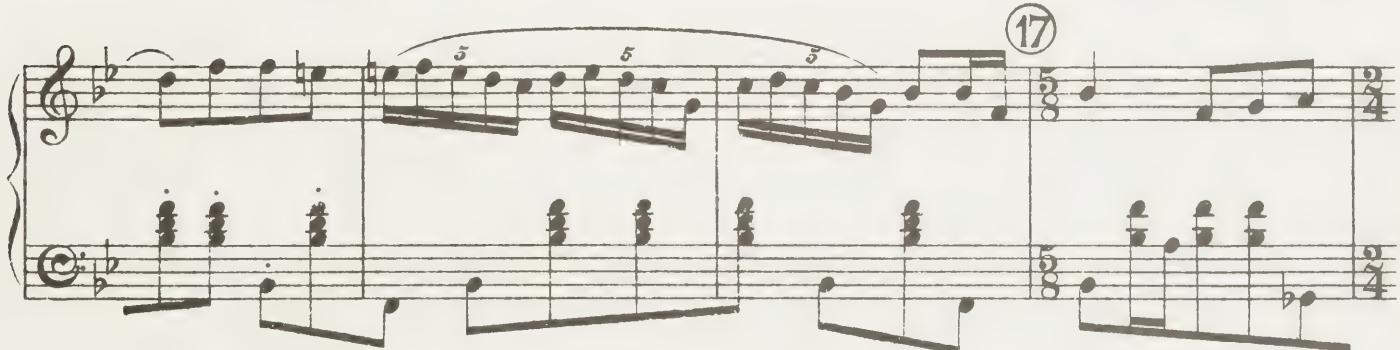
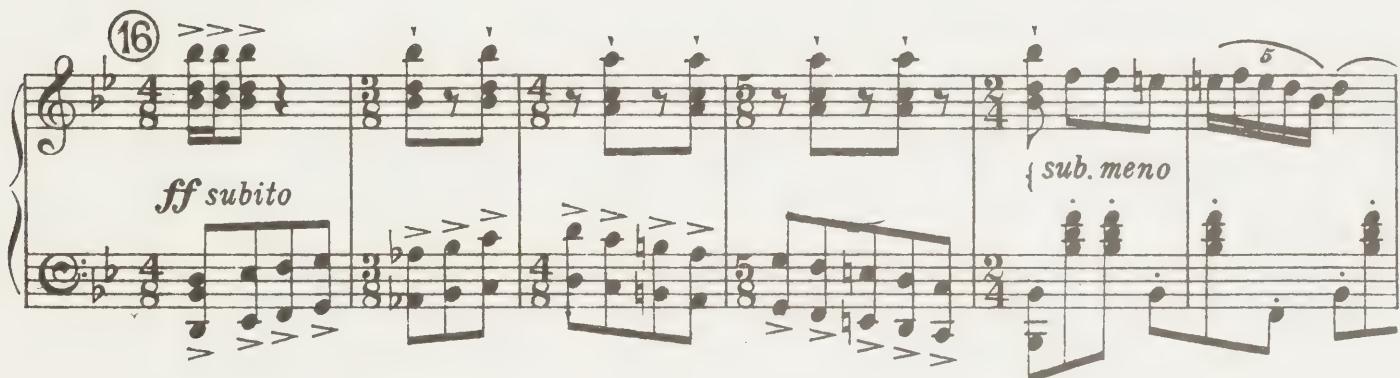
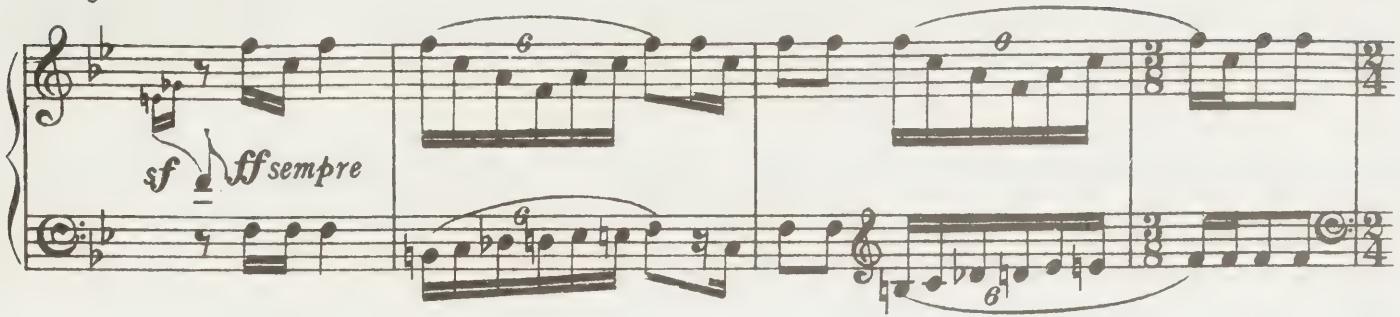
13

14

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Le rideau se lève. On vêt une chambre du palais. Le diable en tenue de violoniste mondain.
The Curtain rises on a room in the Palace. The Devil is there dressed as a Virtuoso Violinist.
Vorhang auf! Saal im Palast. Der Teufel steht als fiedelnder Geigenvirtuose verkleidet da.

23



24

(18)

m. dr.

(19)

Le rideau se baisse
The Curtain falls
Vorhang fällt

(20)

f

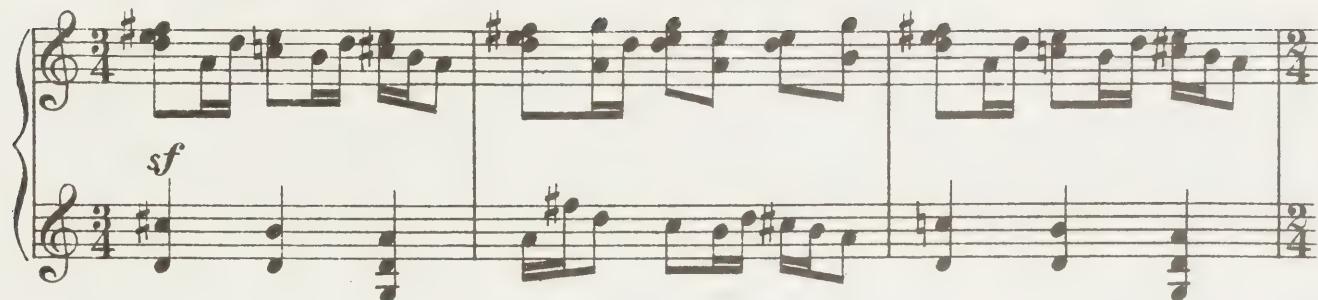
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sf

Petit concert
The little Concert
 Kleines Konzert

Le Lecteur: Tu reprends ton bien.
 Narrator: Now, take back your own again!
 Der Vorleser: Wer zuletzt lacht, lacht am besten!

M.M. $\text{♩} = 120$



Musical score page 26, measures 4 and 5. The score consists of two staves. Measure 4 starts with a treble clef, 3/4 time, and a key signature of one sharp. It transitions to a bass clef, 5/8 time, and a key signature of three sharps. Measure 5 begins with a treble clef, 6/8 time, and a key signature of three sharps. The music concludes with a bass clef, 2/4 time, and a key signature of one sharp.

Musical score page 26, measures 5 and 6. Measure 5 ends with a dynamic *f*. Measure 6 begins with a bass clef, 5/8 time, and a key signature of one sharp. The dynamic *meno f* is indicated. The score continues with a treble clef, 2/4 time, and a key signature of one sharp.

Musical score page 26, measures 6 and 7. Measure 6 ends with a dynamic *sub più f > p*. Measure 7 begins with a bass clef, 5/8 time, and a key signature of one sharp. The dynamic *p* is indicated. The score concludes with a treble clef, 2/4 time, and a key signature of one sharp.

Musical score page 26, measures 7 and 8. Measure 7 starts with a treble clef, 7/8 time, and a key signature of one sharp. The dynamic *légitissimo* is indicated. Measure 8 begins with a bass clef, 5/8 time, and a key signature of one sharp. The dynamic *staccato sempre* is indicated. The score concludes with a treble clef, 2/4 time, and a key signature of one sharp.

Musical score page 26, measures 8 and 9. Measure 8 starts with a treble clef, 7/8 time, and a key signature of one sharp. Measure 9 begins with a bass clef, 5/8 time, and a key signature of one sharp. The score concludes with a treble clef, 2/4 time, and a key signature of one sharp.

(9)

(10)

(11)

(12)

Pd.

(13)

(14)

(15)

(16)

*dolce**semper legatissimo**stacc.*

-de
22

Lecture: "Mademoiselle, à présent, on peut le dire..."
 Reading: "Princess, now we can safely say..."
 Vorlesung: "Mein Fräulein..."

f sub. e stacc.

23

p sub.

On va....
Soon now....
Bald naht....
24

(25)

(26)

svabassa.....

(27)

On va venir, on se sent fort....

Soon now....

Man kommt, man naht....

(28)

Musical score for piano, two staves. The top staff uses a treble clef and a 3/4 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, starting with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

Continuation of the musical score from measure 6 to the end of the section. The top staff continues with eighth-note patterns. The bottom staff begins with a series of quarter notes followed by eighth-note patterns. The section concludes with a final eighth-note pattern on the bottom staff.

(29)

Musical score for piano, two staves. The top staff uses a treble clef and a 3/4 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, starting with a key signature of one sharp. The music consists of six measures of eighth-note patterns, with a dynamic marking of *sf* (sforzando) in the last measure of the top staff.

Continuation of the musical score from measure 6 to the end of the section. The top staff continues with eighth-note patterns. The bottom staff begins with a series of quarter notes followed by eighth-note patterns. The section concludes with a final eighth-note pattern on the bottom staff.

Trois Danses
Three Dances
Drei Tänze

La chambre de la princesse
The Princess's Room
Das Schlafgemach der Prinzessin

TANGO.

M.M. ♩ = 80 (environ)

PIANO.

CAISSE
Claire

GR.CAISSE
CYMB.

(taille moyenne - sans corde)

m. dr. = baguette à tête en capoc

m. g. = mailloche

①

par le man
che en jont

Le rideau se lève.
The Curtain rises.
Vorhang auf!

Le soldat entre en scène
The soldier enters playing the Violin
Der Soldat tritt geigend ein

(2)

Musical score for piano, page 34, section 2. The score consists of two staves. The top staff uses a treble clef and 3/8 time signature, with a key signature of one sharp. The bottom staff uses a bass clef and 2/4 time signature, with a key signature of one sharp. The music includes various note patterns, rests, and dynamic markings like a crescendo. A circled number '2' is at the top right.

Continuation of the musical score from page 34, section 2. The staves and time signatures remain the same. The music continues with a series of eighth-note patterns and rests, maintaining the established style and key signature.

(3)

Musical score for piano, page 34, section 3. The top staff uses a treble clef and 3/8 time signature, with a key signature of one sharp. The bottom staff uses a bass clef and 2/4 time signature, with a key signature of one sharp. The music features eighth-note patterns and rests, with a dynamic marking of 'p' (piano) and a crescendo. A circled number '3' is at the top left.

Continuation of the musical score from page 34, section 3. The staves and time signatures remain the same. The music continues with eighth-note patterns and rests, maintaining the established style and key signature.

La princesse se lève
The Princess rises from her couch
 Die Prinzessin erhebt sich vom Lager

Elle danse
She begins to dance
 Sie beginnt zu tanzen

Musical score for measures 4 and 5. The top staff shows a treble clef, common time, and a key signature of one sharp. The piano part starts at measure 4 with a dynamic of *Piano*. The bottom staff shows a bass clef, common time, and a key signature of one sharp. Measures 4 and 5 feature complex rhythmic patterns with sixteenth and thirty-second notes.

Continuation of the musical score. The top staff continues with a treble clef and common time. The bottom staff continues with a bass clef and common time. The music consists of two staves of sixteenth-note patterns.

Continuation of the musical score. The top staff shows a treble clef and common time. The bottom staff shows a bass clef and common time. The music consists of two staves of sixteenth-note patterns.

Continuation of the musical score. The top staff shows a treble clef and common time. The bottom staff shows a bass clef and common time. The music consists of two staves of sixteenth-note patterns. The bassoon part is labeled "Caisse cl." and the double bassoon part is labeled "Gr. Caisse". The cymbals are labeled "Cymb."

(6)

(7)

6

⑧ Poco più mosso. $\text{♩} = 92-96.$

⑨

VALSE.

(10) $\text{♩} = 184-192$

10

p

11

f

J. & W.C. 9712

(12)

p sub.

(13)

staccatiss.

(14)

*stacc.
leggierissimo*

non stacc.

vi=

(15)

come sopra

(16) *m.d.....; m.g.....*
sf *f* *f* *f p*

(17)

(18)

-de vi-
m.d. (3) (3)
 (6) (4)

41

Musical score page 41, measures 1-4. The score consists of three staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The middle staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

(20)

Musical score page 41, measure 5. The score consists of three staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The middle staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The measure begins with a sixteenth-note chord, followed by eighth-note chords, and ends with a sixteenth-note chord. Measure number 20 is circled in red.

Musical score page 41, measure 6. The score consists of three staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The middle staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The measure consists of eighth-note chords.

(21)

Musical score page 41, measure 7. The score consists of three staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The middle staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The measure begins with a sixteenth-note chord, followed by eighth-note chords, and ends with a sixteenth-note chord. Measure number 21 is circled in red.

Musical score page 41, measure 8. The score consists of three staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The middle staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The measure begins with a sixteenth-note chord, followed by eighth-note chords, and ends with a sixteenth-note chord. The word "de" is written above the top staff in measure 8.

(22) *p sub.*

p sub.

(23)

m.g.

(24) RAGTIME.



Continuation of the musical score for piano, two staves. Treble staff: Measures 25-26 show eighth-note pairs. Bass staff: Measures 25-26 show eighth-note pairs.

Continuation of the musical score for piano, two staves. Treble staff: Measures 27-28 show eighth-note pairs. Bass staff: Measures 27-28 show eighth-note pairs.

Continuation of the musical score for piano, two staves. Treble staff: Measures 29-30 show eighth-note pairs. Bass staff: Measures 29-30 show eighth-note pairs.

Continuation of the musical score for piano, two staves. Treble staff: Measures 31-32 show eighth-note pairs. Bass staff: Measures 31-32 show eighth-note pairs.

44

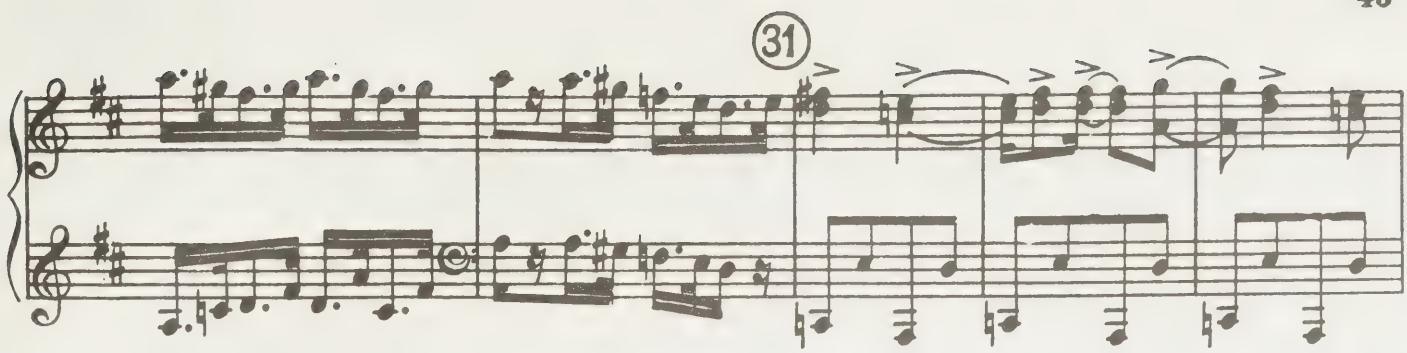
(27)

vi-

(28)

(29)

(30)



(34)

fe p sub.

(35)

=de

(36)

f

sub. meno f

stacc.

(37)

m.g.

Le rideau se baisse et se lève de nouveau
The Curtain falls and then rises again
Der Vorhang fällt und hebt sich wieder

f

molto

G

f

Danse du Diable
The Devil's Dance
Tanz des Teufels

Allegro. M.M. ♩ = 138



Musical score for piano, page 48, measures 3-4. The score consists of two staves. The top staff features a sixteenth-note pattern starting with a forte dynamic (*ff*). The bottom staff shows a bass line. Measure 4 is labeled *come sopra*. A circled '1' is placed above the first measure of this section.

Musical score for piano, page 48, measures 5-6. The score consists of two staves. The top staff shows a sixteenth-note pattern. The bottom staff shows a bass line. Measures 5 and 6 are connected by a brace.

Musical score for piano, page 48, measures 7-8. The score consists of two staves. The top staff shows a sixteenth-note pattern. The bottom staff shows a bass line. Measure 7 includes dynamics *f p f p etc.* and a *stacc.* (staccato) marking. Measure 8 concludes with a sixteenth-note pattern.

5

f p sim.

sim.

3 etc. sim.

f

4

{ *leggiero*

sempre stacc.

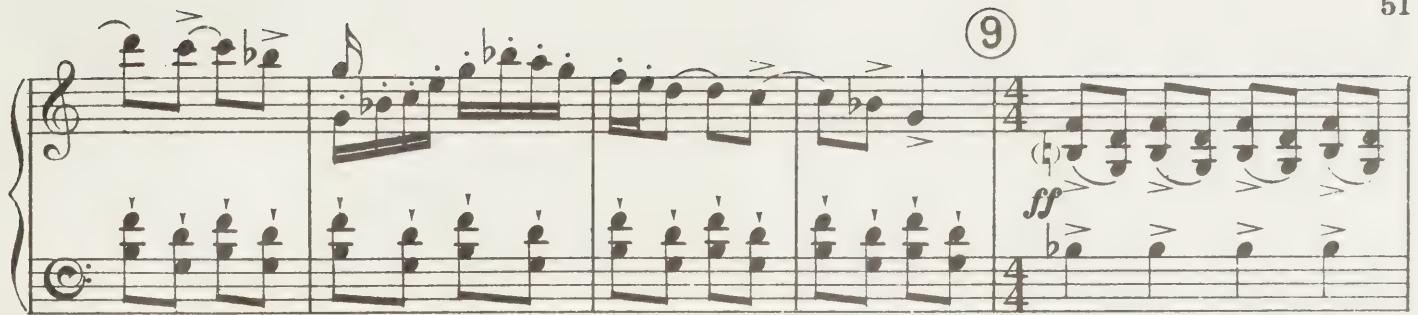
(5)

(6)

leggiero

(7)

(8)



(9)

(10) p sub.

staccato

Le diable épuisé tombe à terre.
The devil falls down exhausted.
Der Teufel fällt erschöpft zu Boden.

sfff

laissez vibrer

Sur un signe du soldat la princesse prend le diable par une patte et à eux deux ils le traînent dans la coulisse. Ils reviennent au milieu de la scène et tombent dans les bras l'un de l'autre, tandis que commence le "Petit Choral."

At a sign from the Soldier the Princess takes the Devil by one paw, and between them they drag him off the stage. They return, take up their position in the centre of the stage and fall into each other's arms to the strains of the "Little Chorale" which follows.

Der Soldat nimmt die Prinzessin bei der Hand. Man sieht dass sie keine Furcht mehr hat. Dann, auf ein Zeichen den Soldaten, packt sie den Teufel bei einer seiner Tatzen und zu zweien schleifen sie ihn hinter die Kulisse. Sie kommen wieder und fallen sich inmitten der Bühne in die Arme.

Petit choral
The little Chorale
 Kleiner Choral

Largo. M. M. ♩ = 54

embrasement
the embrace
 Umarmung

da capo

Couplets du Diable
The Devil's Song
 Couplet des Teufels

Le Diable (rhythmé)
The Devil (rhythmic)
 Der Teufel: (rhythmisch)

M. M. ♩ = 120 - 126

Ça va bien pour le mo - ment, mais le roy - au - me n'est
All r(rr)ight! I shall have to wait. But this realm of yours is
 Ja, so - weit ging al - les gut. A - ber nun seid auf der

pas tant grand. Qui les li - mi - tes fran-chi - ra en mon pou-voir re - tom - be -
not so great. If once its front - iers should be passed Then you'll be in my power at
 Hut! Bis zur Gren - ze! Dann gib acht! Bist sonst neu in mei - ner

-ra.
last.
Macht!

Ne
So
Wag'
pous - sez pas plus
do not push your
nicht zu viel,
loin qu'il est per-
luck too far or
sonst, Freund, ich

C. claire

-mis, sans quoi Ma - dame se - ra for - cée de se re mettre au lit; et, quant au Prin - ce son é -
then, Then, my lady, you will find that you are back in bed a - gain; As for that Prince, he can't pre -
wett', muss Fräulein Braut zu - rück ins Bett. Und was Euch, Herr, be -

-poux, qu'il sa - che qu'à pré - sent ma pa - tience est à bout.
-tend He doesn't know my pa - tience now is at an end...
-trifft: in Huld, Nun reisst mir gänz - lich die Ge - duld.

On le mènera droit en bas où, tout vi - vant, il rô - ti - (rr)ra.
He who laughs the last, he laughs most As I shall do to watch him r(rrr)oast!
Führ' dich stracks hin - ab zur Höll! Brat' am Spiess dich auf der Stell'

f m.d.

Caisse claire

Grand choral
Great Chorale
Grosser Choral

Note: Les parties lues sont intercalées entre les reprises du "choral"
The reading is interrupted by repetitions of the Choral

Die Vorlesung der moralistischen Strophen
erfolgt jeweils auf die ausgehaltenen Fermaten.
Die betreffenden Akkorde sind rasch abgedämpft,
bis Schluss der Zeile auszuhalten.

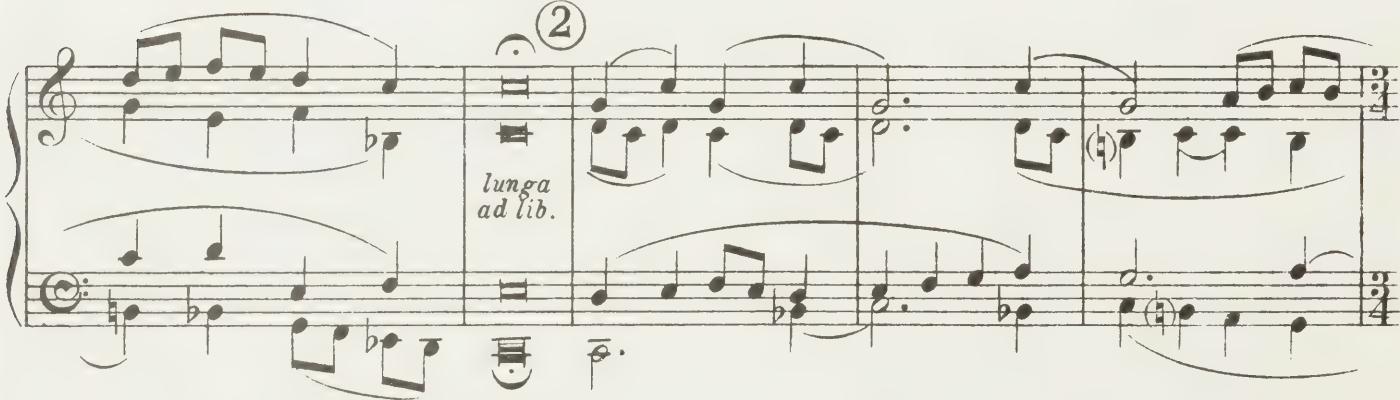
Largo. M.M. $\text{♩} = 54$



① Lecture: "Il ne faut pas vouloir!"...
Reading "You must not seek to add"....
Vorlesung „Man soll!“...



"Il faut savoir!"...
"No one can have it all"....
"Drum sei!"...



"Un bonheur!"...
"One happy thing"....
"Rufst du!"...



“J'ai tout j'ai tout”...
“I have everything”...
„Nun hab' ich alles”...

(4)

lunga ad lib.

“C'est que
“Well,
„Es war

(5)

c'est dans le temps”...
“it all started”...
einmal vor langer Zeit”...

“Si on allait n'en saura rien”
“Suppose, suppose..... would ever know.”
“Ach,wären wir... mit mir geschehn”

Marche triomphale du Diable
Triumphal March of the Devil
 Triumphmarsch des Teufels

M. M. ♩ = 112

ff

This system begins with a treble clef, 4/4 time, and a key signature of one flat. It consists of four measures. The first measure features a basso continuo line with eighth-note chords. The second measure contains eighth-note chords in the treble and bass staves. The third measure has a basso continuo line with eighth-note chords. The fourth measure concludes with a basso continuo line.

①

ff

This system starts with a treble clef, 3/4 time, and a key signature of one flat. It includes a dynamic marking 'ff'. The melody is played in the treble staff, while the basso continuo provides harmonic support. The section ends with a repeat sign and a bassoon entry.

②

8va bassa

This system continues with a treble clef, 3/4 time, and a key signature of one flat. It features a bassoon line in eighth notes. The bassoon part is marked '8va bassa' (octave lower). The section ends with a repeat sign and a bassoon entry.

très court et fort

This system begins with a treble clef, 3/4 time, and a key signature of one flat. It features a bassoon line in eighth notes, marked 'très court et fort'. The bassoon part is sustained over several measures.

(3)

staccatissimo

très court et fort

vi=

(4)

(5)

ff

staccatiss.

(6)

Musical score page 58, system 6. Treble and bass staves. The treble staff starts with a sixteenth-note pattern followed by eighth notes. The bass staff has a continuous eighth-note bass line. Measure numbers 1 through 6 are present above the staves.

Musical score page 58, system 7. Treble and bass staves. The treble staff shows eighth-note patterns. The bass staff has a continuous eighth-note bass line. Measure numbers 1 through 7 are present above the staves.

(7)

p

ff sub

Musical score page 58, system 8. Treble and bass staves. The treble staff shows eighth-note patterns. The bass staff has a continuous eighth-note bass line. Measure numbers 1 through 8 are present above the staves.

Musical score page 58, system 9. Treble and bass staves. The treble staff shows eighth-note patterns. The bass staff has a continuous eighth-note bass line. Measure numbers 1 through 9 are present above the staves.

(8)

8va bassa...

très court et fort

(9)

(10)

60

-de

(11)



Le diable entraîne le soldat hors de la scène
The Devil drags the Soldier (still fiddling) off the stage
 Der Teufel treibt den Soldaten geigend von der Bühne

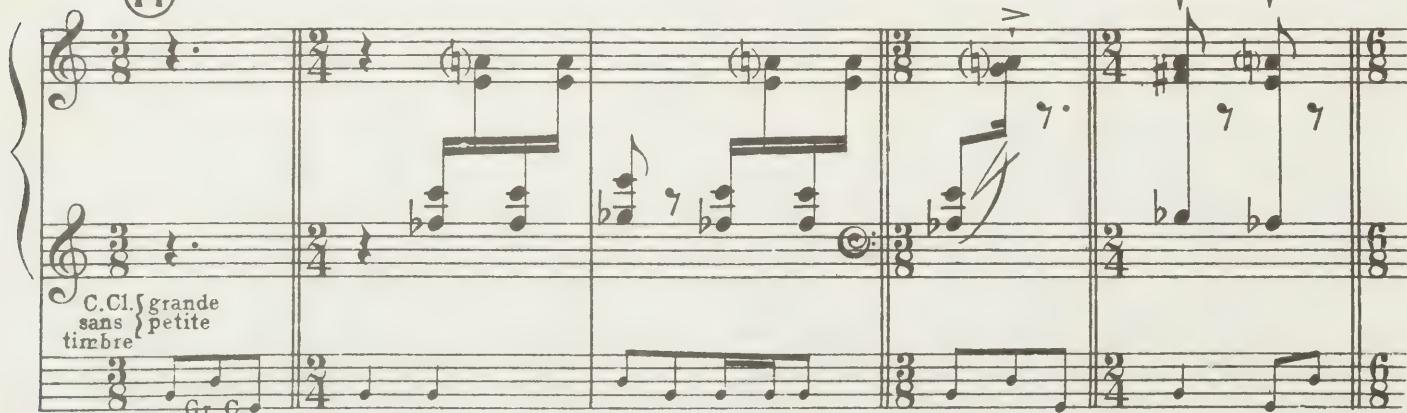
(12)



(13)



(14)



(15)

(16)

Tacet al Fine

Le rideau tombe lentement

The Curtain falls slowly

(17) Der Vorhang fällt langsam

Fine.

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Piano-vocal score. English,
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The soldier's tale
Music

